

# BANTHAN TRACKS

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

## INTERVIEW:

**BT:** When did you first become interested in sound effects?

**BEN:** I've been recording movies and television shows since I was six. I loved make believe and dressing up in costumes and even acted out little dramas about my favorite characters. As I grew older, those childhood plays grew into 8mm films. After all, a filmmaker could still dress up in costume and play a monster. I did a lot of superhero films with visual effects and miniatures. I became interested in the impact sound had in a movie. I began to notice that every studio used their favorite sound effects over and over again. Now I can tell who made a film, and when, from its sound track.

Sound was always a part of my movie-making, but I didn't think of it as a career. Then Gary Kurtz came to USC looking for a sound man for STAR WARS and hired me to start collecting sound. I met George Lucas a month later. I was on my own for a year recording sounds. After listening to my tapes of science fiction movies to give me a feeling for the genre, I decided the sound for STAR WARS should be very organic; everything would sound rusty, real, and unpolished. No more electric guitar feedback in an echo chamber for the sound of deep space.

I was responsible for recording, editing, and most of the mixing of the sound on STAR WARS. On EMPIRE, I touched everything in some way. With a ten week deadline, I did only parts of RAIDERS because I wanted total control over the creative impact that I would have on the film. I'm always striving to outdo myself. Obviously each film is built on everything I've learned, but each new project is a challenge to create all kinds of new and, hopefully, more exciting sounds.

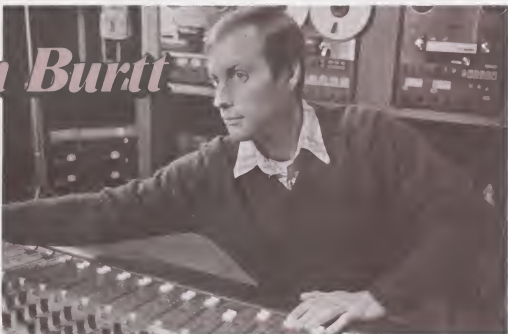
We're mixing a rough cut of JEDI right now. I've recorded temporary voices and some possible creature sounds, because a few musical sequences needed them. Some of the dialog I record for a rough cut will be used in the final mix, but lots of it will be changed and re-recorded because the director will want a slightly different reading. None of my rough cut is approved yet because neither George nor Richard Marquand have heard it. They're waiting until the rough cut is complete to see the film for the first time. I've seen the rough version—I'm probably the only one outside of the editors who has seen the whole movie—IT'S GREAT!!!

**BT:** Will we see any new sound technology in REVENGE OF THE JEDI?

**BEN:** Our new sound facility has rugs, lights, a little more space, and two new, important sound features. First, our main dubbing theater with its well-researched technology will insure the high quality of our sound. We'll be able to do all our sound work here, not just the cutting and mixing. Second, my sound effects section is especially designed to invent sounds—to create sounds. We use the same equipment as any film sound studio, but we're geared for one person to do many steps. Our new technical process combines the three traditional sound phases, particularly the mixing and the editing,

designed in an exaggerated comic book style where a face punch is no little tap, it's an explosion. A RAIDERS fist punch sound effect would be used for a bomb going off on any other movie. The early Hollywood filmmakers discovered that a punch requires an exaggerated "thwack" to emphasize that it might really have hurt. Literal reality couldn't be as exciting. A punch in real life is nothing like a movie punch. You'd hear the grunt of the victim much louder than the impact of the fist. In STAR WARS even the hand lasers caused enormous explosions. When it came time to

## Ben Burtt



Jerry Chostner

into one process—sound design. I record the sound, manipulate it, and put it in the film. It's an efficient process where one mind conceptually deals with the sound and the result strongly shows his style and viewpoint. Traditional sound tracks are created in three phases. The recording phase, where you collect basic sounds by going out with a tape recorder; the editing phase, where you take all this raw material and add a little piece of this to a little bit of that with a dash of elephant roar to make a totally new sound; lastly the mixing phase, where you take those little sounds you've been making for a year, and combine them with the dialog and the music into the sound track. It's better to have one person with one, hopefully clear, creative goal to follow.

**BT:** How do you design an individual sound effect to fit a visual effect?

**BEN:** The STAR WARS' sound tracks are

built up the Death Star. I had a real problem—I couldn't make the explosions any bigger.

Sound design is very culture dependent. Our everyday life builds specific emotional responses to sounds. If you understand this, you can create sounds that produce a desired response. Look at the visuals of a scene and ask what the scene does, what the emotions are, and what needs to be emphasized, then strive to amplify those elements. If I get inspired by a wind blowing and want to design a sound effect, let's say one with a howl or a shriek in it, to create a desired emotional response, I might pick components so the wind seems cold and lonely, or warm and friendly or leave it unresolved. A sound designer does the same things with sound a composer does with music.

Sound can be designed in different ways. In the STAR WARS Saga you want to hear a space ship really slicing through the ether. To design that sound I inspect what the ship looks

like, how fast it moves, and what it does, and develop my own concept of how it should sound, then combine subtle little bits that sound almost like a race car or almost like a jet plane—not close enough to identify consciously, but if the sound effect is designed correctly then the emotional association will be there. You will hear a fast-moving, frightening object. The film will seem far more real because of the indirect use of elements borrowed from the real world.

On most movies the sound track is thumb-tacked onto the visuals in post-production. It's my job as sound designer to create a sound track that will enhance what has already been shot. The film is edited together usually with no regard to sound. Most sound-related elements are not outlined in the script, occasionally they aren't even described. I start with the visuals, then review what's in our sound library and start recording whatever I need.

Being a perfectionist in post production sound means knowing what to concentrate on and what to leave ragged and unfinished. I've become more of a perfectionist in dialog. There's no time to be perfect in as many facets as I would like. One good thing about RAIDERS' tight schedule, I couldn't linger on anything. It was mandatory that the truck scene or the Ark opening be done tomorrow morning. I had to go with my gut reaction on what would work best. Sometimes that's the best method. You can work on details of a sound track for years. You never know if something will work until you actually put it in and see. Even if the sound works, you still can't evaluate it in context until everything else is in.

**BT:** What are your sound files like?

**BEN:** The sound library is the heart of our operation. We have a wall full of tapes of wookies, automobiles, explosions, motors (large and small), electrical effects, countless categories organized alphabetically by subject, like an encyclopedia. Every sound has to be labeled and located in the files, but classifying sound is very hard. The English language has a large vocabulary to describe visuals, but contains very few words about sound and how we hear it. How do you describe the difference between explosions A and B? You can hear the difference, but there aren't any convenient words to communicate that hoot or howl. We had to invent words to describe certain sounds like "werf". That's the body sound made by air being thrown out of the lungs of someone falling out of a truck. If I ask Gary Summers to give me a couple of good werfs, say Nazi werfs from RAIDERS—we have lots of Nazi werfs, they literally throw guys off trucks left and right—Gary will know exactly what I want. We've built up thousands of words to describe everything from werfs and swishes to aggs and aghs.

While I was recording RAIDERS I found the occasional werf or explosion I felt was needed for REVENGE OF THE JEDI. A good sound designer is always anticipating, planning ahead, and building up his sound library. Our first JEDI expedition was last September, when we recorded the sound for an enormous door that opens in an early scene. I remembered an ammunition dump with a large, old iron door that had been sitting, rusting since World War



Barb Lawin

II. It opened with a squeaky kind of scrape. That'll be my basic door sound, and once I add an earthquake rumble and some other things, it'll seem like an even bigger and better door caricature.

**BT:** Any anecdotes about what goes into a STAR WARS episode?

**BEN:** I tracked down an old movie scream I loved as a kid. I call it a "Willhelm" after a character in an old western who got an arrow in his leg and let out that scream. Everytime someone died in a Warner Brothers movie, they'd scream this famous scream. That scream gets in every picture I do as a personal signature. In STAR WARS, the stormtrooper who pitches off the Deathstar screams that scream. In Empire, a Willhelm was screamed during the Hoth battle. In Raiders, it's screamed by all the guys who get thrown off the truck.

In STAR WARS we used explosions from the original Flash Gordon series to pay homage to those who came before us. The mosquitoid-faced alien who tracked Luke and Ben Kenobi through Mos Eisley used the voice of a well known western actor. I took an old loop line where the actor says something like, "All right, fertilize the water," and ran it through the synthesizer until it came out zit-umm-woop-new. The unintelligible alarm signal from the Probot in Empire, was the voice of a well-known Shakespearean actor totally changed electronically. I generally don't use sounds from other sources, but on occasion I like to throw fun things in. I don't think anybody could figure out who they were originally.

**BT:** Are some scenes so packed with laser blasts, exploding Death Stars, and other sound effects that the total amount of sound saturates the recording limits of the sound track?

**BEN:** Our biggest technical problem when we make busy, loud movies is getting everything to define and read correctly. If Marquand shoots a scene where the actor is talking while shooting his gun, then right in the middle of the dialog the audience sees a full frame of the gun blasting. If you have no sound effect for the gun, then your audience sees a giant soundless explosion. If you put in an explosion, they will still hear the lines! Sound editing is a constant stream of little problems like that. The sound editor has to work out what his audience will hear and what they won't see by scene, and do it in such a way that unusual sounds or sounds you left out won't distract his audience from their involvement in the story.

Sound stored on celluloid is not a very accurate representation of what you hear. Film soundtracks are magnetic representations of sounds, and the recording medium has its limitations. You can't store on film frequencies as low or as high as your ear can hear. Film won't store simultaneously sounds as loud and as soft as your ear could catch. The sound editor has to take all the sounds of whatever intensity or frequency and compress them into a smaller package that retains the recognizable sensation of an explosion. A real explosion would be painful to your ears. You'd feel vibrations in the ground. You'd be uncomfortable watching any movie that used real explosions. Some movies used sounds that were very uncomfortable, but if it just doesn't work.

The reality of events is another factor. Even if your moviemaker is really transported by the film, is following the plot, and is excited by the action, it's still only a movie. However good your movie is, your audience can't believe it's really happening. Movies can only go so far.

**BT:** What sound effects are the hardest to produce?

**BEN:** Characterizations are absolutely the hardest. It's one thing to invent an explosion or show an X-wing fighter passing by, but those are really isolated, technical achievements. To do a characterization like R2-D2, I had to sit down and create a performance that has credibility. In a scene where R2 talks with Alec Guinness, how R2 sounds is going to affect the performance of everyone in that scene. You agonize over characterizations bit by bit. If a creature appears for just a moment and ughs or arghs or screams and weeps, that is one thing, but if the creature hangs around talking, that's a serious problem. E.T. is talking or reacting in practically every scene. How he sounds has to have the variety of texture you expect of an intelligence, but still seem as if all that sound came from one animal. It's very difficult to be that consistent. E.T. practically killed me.

**BT:** What goes into a particular howl of Chewie's?

**BEN:** One thing I've discovered about voices and creature sounds: to make them believable, you have to keep the sounds consistent with something you hear every day. That is especially true of Chewie. What works best is very pure, very simple sounds. Chewbacca's voice is predominantly one bear in combination with a few other sounds, which helps to keep his voice consistent from one reel to the next. We spend our lives learning to identify sounds, especially voices. It's almost impossible to disguise a voice speaking English effectively enough to make it unrecognizable. The average person's ear can still tell if that voice is a man, that one a woman, if he's 80 years old, but she's only 2. Simplicity works more successfully than trying to blend things together. If you add two voices together it doesn't make one believable third voice. You get a result that is to your ears what a double exposure is to your eyes.

**BT:** Who's your favorite STAR WARS character?

**BEN:** I have fun becoming each character for

a brief period of time. I've only had one particular favorite, R2-D2. R2 caused the most work because you invent him from nothing. I suppose R2 is the one that I spend the most time on. He's so abstract, I inch my way along by saying, well, what would R2 sound like in this case? R2 really hasn't had much of a part since STAR WARS, so he's not quite as interesting to do anymore.

Vader is pretty well set. He'll be choking somebody or swinging his lightsaber or pointing at people saying, "You will do this, or I will do that!" followed by more choking. Vader's breathing is fun to put in because each time I work on a character I become him briefly. So for a week I'm Darth Vader breathing asthmatically through every scene.

During post-production on a STAR WARS episode, Darth Vader and C-3PO's lines get re-written because they don't have moving mouth parts to lip-sync new dialog with. If you find out at the preview the movie still misses some important concept, there's no problem. I have C-3PO say something about it. C-3PO and Vader are great repositories of exposition because they can say anything, even long after the film is edited together. Most characters can't do that. In the final looping, Tony will do a line and George and the director will work out the dialog with him. C-3PO's voice is 99% Tony Daniels with a little processing.

In STAR WARS, I don't think the stormtroopers said much when they died. In EMPIRE, they just screamed. Not much actual dialog, but we recorded what little there was by hiring some local disc jockeys to read lines into walkie-talkies transmitting from across the street. It sounded perfect.

**BT:** What's your favorite sound effect?

**BEN:** My tastes vary. It's pretty esoteric, but I'd say my favorite sound effect was made by the arrows in the 1938 version of "The Adventures of Robin Hood." I just love that sound effect. It took me years to find out how it was done. Since a real arrow is designed for minimum friction, it is totally soundless, but in "Robin Hood" the arrows had this great singing sort of zing. I tracked down who did them and researched arrows of different dimensions and weights and types and thickness of feathers. We had a fletcher make one and our arrow had exactly the same sound. I used that arrow sound in RAIDERS for the dart trap and the Howits' blowguns. We'll probably need it too for the sound of a new vehicle in REVENGE OF THE JEDI. It has a sharp cutting edge that subconsciously makes you feel like you're moving as fast as an arrow.

**BT:** What's your least favorite sound effect?

**BEN:** The telephone ring that Universal Studios has used since time began. They still use it every day on every show; that one particular recording of the ultimate phone ringing. No matter where the scene is, an office, an outside payphone or deep in a cave; all Universal telephones will ring with the same little-little-little-little. I don't like it because it's so artificial.

**BT:** How many different elements do you add together to make a film?

**BEN:** Every film's different. That's hard to break down statistically. THE EMPIRE STRIKES

BACK had a thousand different recording projects. Each project was of a different size. The sound of the Hoth hangar door closing was a project, the TIE fighters swoosh was a project, the Wookiee howls were a project. There's really no way I can estimate how many different sounds went into Empire other than "thousands." If a movie has a thousand recording projects, each involving a hundred elements, the only way to estimate that would be to weigh the tapes. On RAIDERS, the material that went into the soundtrack would probably fill two train boxcars. They become a waste of time that takes days to move around, days just to pack up; a gigantic iceberg to shove around.



Remember this sound?

**BT:** How closely do you coordinate the sound effects with the producers?

**BEN:** On STAR WARS, George and I worked very closely together. He was very concerned about the sound effects, because he didn't know what I was capable of. That's understandable, I didn't know myself. Every week he'd come in and we'd go over everything I'd done. After STAR WARS succeeded, George left things up to the sound department. Now we spend fifteen minutes discussing the sound track then George attends the mix and passes judgment. He generally accepts what we do. His major concern is how the music sounds versus the effects and dialog, can he understand the lines, and is the music at a level he judges correct? Most of his effort went into the overall balance. George steps in and makes changes when he doesn't like something, otherwise it goes through. His job is too big for him to be everywhere.

I had a very casual 20 minute phone conversation with Steven Spielberg about RAIDERS OF THE LOST ARK, where he said, "Yeah, I got a fist fight here, and the Ark opens there", to give me a general breakdown. We never really had any detailed discussions,

Steve just cataloged what sound effects would be needed. He went through the script saying, "Well, here's the jungle. We've got to have some jungle sounds, something spooky and mysterious." He would occasionally want specific sounds, like a noise to indicate Marion off-screen. He might ask for an explosion, but not one in B-flat major with a howl. Steve attended the mix and gave us his final judgment. I think he was pretty happy. He made very few changes. There wasn't time for very many.

The main concern on JEDI has been the development of creature voices. EMPIRE didn't have creatures that stepped out and played a scene with Alec Guinness, they just ugged and arkked. There's so much pressure on JEDI's principal shooting, that no one's thinking about the sound track yet. Hopefully I will have enough temporary sounds to show them some coherent scenes. We're now mixing scenes with rough versions of voices and sound effects. Otherwise the only thing on the sound track will be David Tomblin on the bullhorn saying "Walk to the back. Walk to the right. Stop.", and George's camera that sounds like a sewing machine. If you ever get the chance to hear a movie in raw form, do so—it's hilarious.

None of the sounds we develop has ever been used during filming. We could do sound on the set, but because of shooting schedules and the frustrations of lighting no one can stop for sound. The economics of the set and the pressure to get the visuals done has to dictate choices. Sound on the set is an invisible character that is always there, never complains, comes out perfect, and you never, ever see the microphone. The director really should wear headphones on the set. Most directors look through the camera, but I've never known one to put on headphones.

On the STAR WARS episodes, because of all the special effects, goofy noises, and David Tomblin, there's no hope of getting a clean sound track. It all has to be thrown out and done over. I went on the set to see if I could make things better for sound and almost gave up. To get a film done within a reasonable cost and time, they just can't let sound be in the way. They know they can do it later. The unfortunate because quality does suffer. Every scene between Luke and Yoda in EMPIRE had to be looped later, not action scenes, but difficult, serious acting scenes. During looping the main actors have to go back in the studio and repeat their lines and recreate that scene again. That was a struggle a year later, you lose spontaneity and naturalness.

About half of the average STAR WARS Chapter is looped. Vader, C-3PO, and Yoda's voices are first recorded in the studio and then machine processed. None of the alien characters are looped. We record the voice separately and then mold and hammer until it fits. You can't relate it to the picture. It doesn't make sense to do those performances watching the picture because many of the sounds we use are animals recorded on a farm. You can bring a horse to the microphone but you can't make him talk! You have to go out to the ranch and record it.

We need so much looping because many of the actors don't speak in their characters' voices. Either they are wearing a mask or helmet where you can't record them, or their voices, like Darth Vader's, will be dubbed later

by a different actor. We don't even attempt to get those voices down during shooting, because they are thrown away. We concentrate on Luke and the others that can be used.

**BT:** Who were your filmmaking heroes?

**BEN:** No individual in sound inspired me because there were no giants, no John Fords in this craft. While an editor might say he did the sound for a film, most editors just cut in sounds recorded 30 years ago. Treg Brown, who did all the Warner Brothers cartoons for years, is the only individual I can claim personal affection for. His cartoons had such wonderful sounds. In my opinion, they were Golden Age Hollywood classics. Treg's inspirations were real sounds, not musical instruments, like the Disney cartoons used. His cartoons used real sounds, real airplanes, real explosions in a caricature of real life. I adopted his organic style on STAR WARS.

"Charge at Feather River," a very obscure 50's B Western, has the distilled essence of all the best Warner Brothers sound effects in one movie. It's got Wilhelm's, it's got the arrows, it's got rifle shots—it's got everything. It's a very nondescript movie, originally released in 3D. Filmmakers create a language that audiences have learned. We understand cuts, dissolves, and the other techniques of story-telling. Our impressions of sounds, gun shots, thunderclaps, horses' hooves, are mostly gathered from the movies because we don't experience them that often in real life.

Warners had the best sound library, they made wonderful choices and created wonderful sounds. I have a tremendous affection for their sound effects. I would love to do and do research—it's history: an archive of tremendous concepts about how sound really works in movies. I've researched who did what and how in the sound effects industry. I've tried to figure out how those sound effects



Gathering sound effects is a risky business.

were created and reproduce them—I can't! If they were secrets, we may never know.

I found part of the Warner Brothers sound library in San Francisco. I was asked to identify recordings of two men doing Foley, a technique of editing sound while watching the picture. One's name was Bob but the other wasn't identified. I tried to figure out what movie they were editing from the sound track. First they were doing a pie fight by hitting each other with oatmeal and laughing about it, then a sword fight by clanging different things together. What movie had a pie fight and a sword fight on the same reel? I raised the volume tremendously to catch the guide track in their headphones and heard Tony Curtis's voice. They were editing "The Great Race." One of these mystery men was Bob North and the other turned out to be Treg Brown, my mythical hero. I'd never heard his voice before. He had retired in 1955, right after "The Great Race" won the Academy Award for Sound Effects.

When I reached Treg 10 years ago, he was really old, almost 84. I called and was told he had just gone into the hospital and was not expected to live. I had thought him dead, and suddenly I had a chance to speak to Treg's

ghost. I sent a tape and asked if he might answer some questions. I got the cassette back a month later with a lot of information, but a couple of key things he just couldn't remember. He had seen STAR WARS and thought it was great. His first comment was, "You know, there sure were a lot of pies thrown in there!" He meant sound effects, the impressive amount of sound, much greater than in any movie he'd ever edited. He referred to it as the number of pies thrown. Treg said some very nice things in his tape. I was very touched. I've written him back since then but never gotten an answer. I didn't want to call and hassle him. He was quite sick. I'm afraid he may have died.

**BT:** "Raiders of the Lost Ark": The Movie On Record is fantastic. Can we expect to see more such collaborations between the sound effects and music?

**BEN:** I'd love to do more albums like this one. The new record is experimental storytelling using dialog, music, and sound effects instead of a narrator doing labored literary description. We tell the story strictly with sound. It's much more involving, and represents what everybody liked about RAIDERS in the first place. We do new things on the record that we couldn't afford to do in a movie. It borders on doing a radio show, but the album is not radio on record. Once you've seen RAIDERS, and enjoyed it, this album is a great way to relive the film at home. I've listened to the sound tracks of my favorite movies many more times than I've seen them. I've discovered that you can listen and relive the film very vividly without getting tired of it. If you see the film 5 or 6 times, it doesn't have the same impact any more. Listening to the sound track activates your imagination and makes you see the action. You participate more and that makes it more interesting. I am really pleased with the whole project.

Ken Rowand

## JEDI PRODUCTION PART II

### Introducing ADMIRAL ACKBAR



Admiral Ackbar

In STAR WARS, Princess Leia leads only a small part of the Rebel Alliance. The Commander of the entire Rebel Fleet is Admiral Ackbar—a member of the Mon Calamari race of highly intelligent master chess players from the water planet Dac. We'll see Admiral Ackbar and the amphibious Mon Calamari in the next chapter of the STAR WARS Saga: REVENGE OF THE JEDI.

## Message from the Director

This issue of BANTHA TRACKS marks my first anniversary as Director of the Official STAR WARS Fan Club. In BANTHA TRACKS 13, I said hello to you and made a few projections about what would be in store for members last year. Our proximity to the main creative flow of production has enabled us to write more articles to bring all of you close to the step by step process involved in the making of REVENGE OF THE JEDI. To achieve this we started our Pre-production and Estree articles and interviews with the behind-the-scenes personalities who do the work necessary to produce REVENGE OF THE JEDI by May 27th 1983. We are going to continue to bring JEDI as close to you as possible.

New items will be offered. One-sheets from STAR WARS, THE EMPIRE STRIKES BACK, and RAIDERS OF THE LOST ARK, and unfolded movie one-sheets for REVENGE OF THE JEDI—WHICH WE WILL OFFER BEFORE THE MOVIE PREMIERE!!!! In addition, the cast and crew patch for REVENGE OF THE JEDI—the real thing, not a reproduction—will be offered as a members-only collectors' item in the May 1983 issue of BANTHA TRACKS. Other special products are

being developed, but it is too early to say anything about them. In addition to JEDI coverage and new collector's items, the OSWFC is planning greater member participation in BANTHA TRACKS and will hold new contests with VERY SPECIAL prizes.

This is your Fan Club! If there is anything you want to see in BANTHA TRACKS, want to say or want offered through the Fan Club, just drop us a line and let us know. We would appreciate a SASE when you do! (No, we're not going to answer the question, "Is Darth Vader really Luke's father?" or tell you who gets the princess, or the entire plot to JEDI, but we will do our best to answer every question you have!)

May the Force be with You!

Maureen Garrett,  
Director





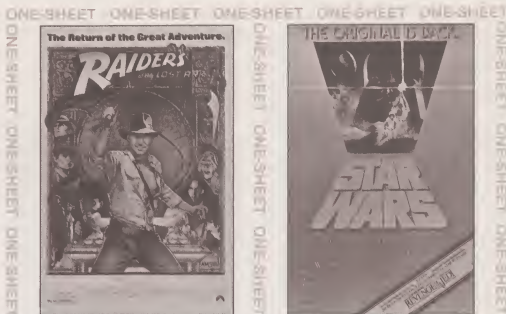
# OFFICIAL FAN CLUB T-SHIRT



## BANTHA TRACKS Logo designed by Ralph McQuarrie

**AT LAST!** You can have an eye-catching Official STAR WARS Fan Club T-shirt. AVAILABLE TO MEMBERS ONLY! The unique BANTHA TRACKS logo designed by Ralph McQuarrie, has been silk-screened onto high quality baseball jerseys. The baseball jerseys are 50% cotton and 50% polyester, have Royal Blue raglan sleeves and neckline, and are available in 10 sizes.

**Price:** \$7.00 to \$8.00 plus postage and handling. (Men's and women's small sizes will fit junior girls and big boys)



In keeping with our goal to bring members real collector's items, we are offering two unique movie posters. Now available to members only, are the STAR WARS Summer 82 re-release one-sheet and the RAIDERS OF THE LOST ARK Summer 82 re-release one-sheet.

The STAR WARS one-sheet features color artwork by Tom Jung on a striking silver-blue background. The one-sheet measures a full 27" by 41"!

The RAIDERS OF THE LOST ARK one-sheet features new artwork by Arnsel done in warm brown tones with splashes of vivid color. The one-sheet measures a full 26" by 40"!

You can own one or both of these rare movie posters, mailed to you rolled, not folded, for only \$9.50 each, postpaid. LIMIT: One STAR WARS and RAIDERS OF THE LOST ARK one-sheet per order.

### Ordering Information

Due to the limited number of one-sheets, all orders must include a self-addressed stamped envelope so that payment can be returned should our supply run out. Payment for the one-sheet must be made with separate check or money-order from orders for other products. Posters will be mailed in a sturdy tri-fold container.

### Special Products Order Form

Send check or money order to:  
Official STAR WARS Fan Club  
c/o Special Products Dept. BT17  
PO. Box 2202  
San Rafael, CA 94912

### Important Ordering Information for All Customers

Orders will not be processed unless proper postage and handling charges are included with payment. Orders are payable by check or money order to the Official STAR WARS Fan Club. No cash is accepted. Canadian and foreign orders must pay in U.S. funds only. California and Illinois residents add applicable sales tax. Please allow 3-5 weeks for delivery. Satisfaction Guaranteed. Prices are valid for 30 days and are subject to change thereafter.

### Official Star Wars T-Shirt

**Sizes:** (circle your choice)  
Children's S(6-8) M(10-12)  
L(14-16)  
Women's S M L  
Men's S M L XL

### Prices:

\$7.00 ea. plus P&H  
\$8.00 ea. plus P&H  
\$8.00 ea. plus P&H

### T-Shirt Postage and Handling

Add \$1.00 per T-shirt for postage and handling.  
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### Luke Skywalker Rebel Fatigue Jacket

**Sizes:** (circle your choice)

Small children's 4 5 6 6x \$24.95 ea. plus P&H  
Children's 7 8 10 12 14 \$28.95 ea. plus P&H  
Big Boy's 16 18 20 \$32.95 ea. plus P&H  
Women's S M L \$32.95 ea. plus P&H  
Men's S M L XL \$36.95 ea. plus P&H

### Jacket Postage and Handling

Add \$3.00 per jacket for postage and handling—U.S. delivery  
Canadian orders add \$4.00 per jacket for postage and handling.  
Foreign orders add \$5.00 per jacket for postage and handling

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☐ STAR WARS: A NEW HOPE patch

\$4.00 each postpaid  
Canadian orders \$5.00 each postpaid  
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☐ "EMPIRE" Pencils

\$2.50 postpaid  
Canadian orders \$3.00 each postpaid  
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### BANTHA TRACKS Newsletter Back Issues:

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Back Issues, \$1.00 ea. plus P&H.

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☐ STAR WARS: A NEW HOPE, Summer 82 re-release one-sheet

☐ RAIDERS OF THE LOST ARK, Summer 82 re-release one-sheet

\$9.50 per one-sheet postpaid  
Canadian orders \$10.00 postpaid  
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☐ THE EMPIRE STRIKES BACK Poster Album (Vol. 1)

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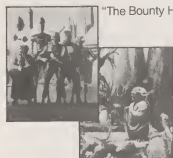
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## THE EMPIRE STRIKES BACK POSTER ALBUM (Vol. 1)

Produced especially for the Fan Club. Contains full-color pin-ups and career biographies of the EMPIRE STRIKES BACK stars: Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, David Prowse, Peter Mayhew and Kenny Baker. **Price:** \$4.00 postpaid.



"The Bounty Hunters"

FREE  
DECALS

"Yoda, the Jedi Master"



## SKYWALKER FATIGUE JACKET

As seen in THE EMPIRE STRIKES BACK. A custom-tailored replica in khaki-colored denim fabric. Machine washable, for men, women, and children. The futuristic styling makes this "the jacket of the 80s." **SIZES** RUN SMALL. **Price:** \$24.95 to \$36.95, according to size (plus postage and handling).

## THE EMPIRE STRIKES BACK Photobusta

Produced on heavy paper for theatre displays in 1980, each color photo measures a full 12" by 17". Now you can own this rare set of six color photos for only \$10.00 post-paid. Limit one photobusta per order.



FREE DECALS with each photobusta!

### Ordering information:

Due to the limited number of photobustas, all orders must include a self-addressed stamped envelope so that payment can be returned should our supply run out. Payment for the photobusta must be made with a separate check or money order from orders for other products. The photobusta will be mailed in sturdy cardboard.

FREE DECALS with each  
EMPIRE Pencil Kit



## "THE EMPIRE STRIKES BACK" PENCILS

At your request. Extra EMPIRE kit pencils. Shrink wrapped in packages of six. **Price:** \$2.50 postpaid.



## NEWSLETTER BACK ISSUES

**Special Compilation Issue—Price:** \$1.50 ea. (plus postage and handling). Includes highlights from Issues #1 through #4, originally published in 1978. Complete in one issue, the compilation contains biographical sketches of George Lucas and Gary Kurtz, articles on STAR WARS special effects, an interview with Mark Hamill, a STAR WARS trivia quiz, fan club questions and answers, and more. **Bantha Tracks Back Issues—Price:** \$1.00 ea. (plus postage and handling).

#5 Interview with THE EMPIRE STRIKES BACK Director Irvin Kershner, Fan Club Cartoon Contest winners, STAR WARS comic strip news, and introduction of Boba Fett.

#6 Interview with Harrison Ford, Japanese influences in STAR WARS, questions and answers.

#7 Interview with Anthony Daniels, introduction of Lando Calrissian, questions and answers.

#8 Interview with George Lucas, preview page of EMPIRE photographs, transcriptions of actors' phone messages.

#9 EMPIRE Preview in Washington D.C. Hollywood opening of EMPIRE, animating the Tauntaun, fan club member John Rios profile.

#10 EMPIRE International report, STAR WARS costuming, profile of member costumers, "Thank You" Mark Hamill.

#11 Announcement of REVENGE OF THE JEDI, STAR WARS Radio Show, interview with JEDI Producer Howard Kazanjian.

#12 RAIDERS OF THE LOST ARK preview-interview with Director Steven Spielberg, Recruiting Contest Winners, Profile: Members Artwork, JEDI update.

#13 REVENGE OF THE JEDI Pre-Production Part I: Coproducers Jim Bloom and Robert Watts. Selecting a Director—Richard Marquand, NASA Strikes Back, Time Capsule, Profile: Kumi—Japanese Cartoonist.

#14 REVENGE OF THE JEDI Pre-Production Part II: Joe Johnston—Storyboarding, Creativity Contest Winners, Profile: The Los Angeles Filikharmonic & STAR WARS Filksongs.

#15 RALPH MCQUARRIE interview, JEDI Pre-Production Part III, JEDI Press Release, Profile.

#16 CARRIE FISHER interview, HAPPY BIRTHDAY STAR WARS, MCQUARRIE JEDI PAINTINGS, PROFILE, LUCASFILM UPDATES.

#17 BEN BURTT interview, Introducing Admiral Ackbar JEDI Update, Profile: Puzzles.

## "VADER IN FLAMES"

### Embroidered Patch

#### Seven Beautiful Colors

A replica of the emblem worn by THE EMPIRE STRIKES BACK cast and crew on location in Finse, Norway (3" x 4 1/2").

**Price:** \$4.00 postpaid.



## STAR WARS: A NEW HOPE Embroidered Patch

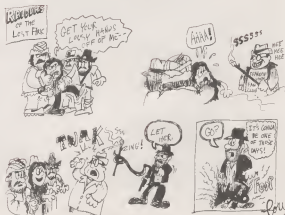
### Six Spectacular Colors

Ralph McQuarrie's first design created to symbolize the STAR WARS Saga. Luke Skywalker stands against the planet Yavin. (3 3/4" x 5")

**Price:** \$4.00 postpaid.

**OSWFC MEMBERS:** Please be sure to check the most current issue of BANTHA TRACKS for special product offers. Some items from previous issues are no longer available.

FREE DECALS  
with each patch!



# SURVEY

We'd like your opinion on two types of movie "story of . . ." records:

## TYPE ONE: NARRATION

THE STORY OF STAR WARS is a 33 1/3 rpm record, with original dialog, music and sound effects from the movie. A narrator tells the story to aid the listener's understanding of the plot.

## TYPE TWO: AUDIODRAMA

RAIDERS OF THE LOST ARK: The Movie On Record also has original dialog, music and sound effects, but was created without narration so that the story would unfold directly in the listener's imagination, an "audiodrama."

We would like to know which type of record YOU like best. Please drop a postcard or letter to us at: STAR WARS Fan Club, P.O. Box 2202, Dept. Survey, San Rafael, CA 94912. Please include your age. If you haven't heard the records yet, we'd still like to hear which would appeal to you most. Thanks for participating in our survey!

## REVENGE OF THE JEDI Novelization

James Kahn, whose current work *Pottergeist* is on the best-seller list, will adapt the JEDI screenplay into novelization form. Kahn is a Ballantine/Del Rey author and we first became interested in his work through his fantasy-adventure novel, *World Enough, and Time*, the first of a trilogy whose second title, *Time's Dark Laughter*, has just been published. In addition to his work as a writer Kahn is a Los Angeles emergency room doctor who served as a medical advisor on *E.T.*, then was hired by Steven Spielberg to write the novelization of *Pottergeist*.

Publication of the novelization of *Jedi* will be closely timed to coincide with the first American release of the film.



## R E N E W A L S

1982-83 is going to be a very exciting year. We hope you decide to stay with us through our first-hand coverage of REVENGE OF THE JEDI. Remember, when you renew, you'll receive four more issues of BANTHA TRACKS, all the fan club benefits and:

### THE EMPIRE STRIKES BACK Summer '81 Re-release One-Sheet.

This beautiful color poster, featuring the art of Tom Jung, measures a full 27" by 41". The one-sheet will be sent to you rolled, not folded. One-sheets are movie marquee posters and can sometimes be found in memorabilia stores for very high prices. A true collector's item.

Members with August 1982 expiration dates, it's time to renew. Your renewal forms have been mailed . . . Remember, THE BEST IS YET TO COME!

## HOW TO WRITE US:

Letters to the editor, pen pals, special effects questions, cast and crew fan mail, costume guidelines, club information etc. Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. Please enclose a self-addressed, stamped envelope (SASE) with any inquiry to help insure a quick reply. Subscription problems, membership renewals, product fulfillment inquiries: Official STAR WARS Fan Club, Customer Service Department P.O. Box 163, Mt. Morris, IL 61054.

## MOVING?

Don't miss out. BANTHA TRACKS is not forwarded when you move. Be sure to notify Official STAR WARS Fan Club, P.O. Box 163, Mt. Morris, IL 61054. Please include your OLD address (the information on your BANTHA TRACKS label) and your NEW address. Allow 6 weeks for changeover.

## MEMBERSHIP INFORMATION

New members: You will receive the EMPIRE kit, which contains a poster, six 8 x 10 color photos, a decal, and other ESB items, and a year's subscription (four issues) to BANTHA TRACKS. New membership fees are \$5.00, (\$6.00 Canada, \$7.00 Foreign).

Time to renew? The date of the last issue of your current subscription appears at the center on the top line on the BANTHA TRACKS mailing label. Please enclose mailing label information with the renewal fee of \$4.50 (\$5.50 Canada, \$6.50 Foreign). Membership or renewal fees for Canadian or Foreign memberships must be submitted as international bank drafts or money orders payable in U.S.A. currency only. Please do not send cash.

## FORCE NUMBERS

Your force number is located in the upper left portion of your BANTHA TRACKS mailing label. It consists of the first letter of your last name followed by ten digits. Please include it when writing to us.

## PEN PAL SERVICE

If you are interested in having a pen pal, send a self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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## PREVIEW OF NOVEMBER 1982 ISSUE:

## SURPRISE INTERVIEW LUCASFILM NEWS

## JEDI PRODUCTION PART III PROFILE and more . . .

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